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C/O FRANK BLANK 330 BAINBRIDGE ST. #16 PHILA. PA. 19147

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(INFORMED) SOURCES PRESS KIT-

CIRCA 1993

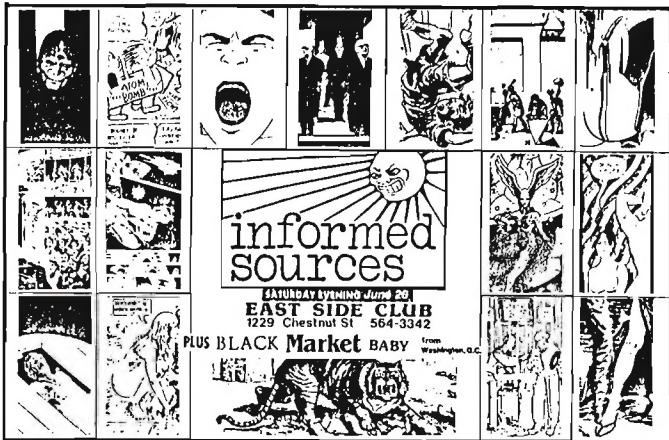
ENJOY!

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**informed sources**

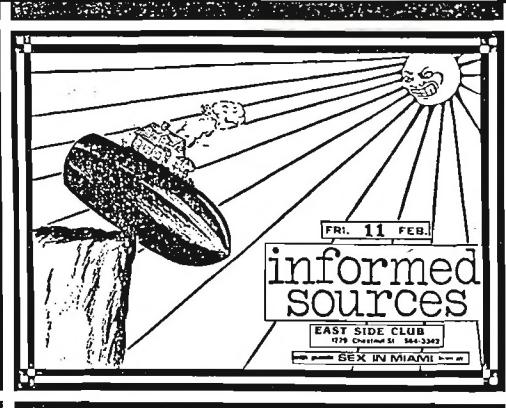
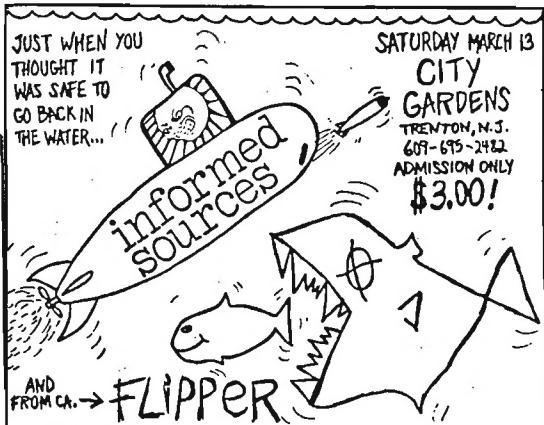
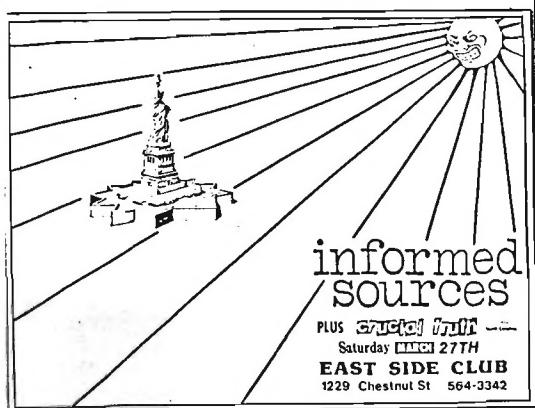
FOR COUNTLESS HOURS  
OF AURAL GRATIFICATION

EAST SIDE CLUB 1229 Chestnut St Friday December 25 WITH BAD BRAINS



**informed sources**  
with their guests  
**THE REPLACEMENTS LITTLE GENTLEMEN**  
(minn.) (ardmore)

brought to you by:  
EAST SIDE CLUB  
1229 Chestnut St 564-3342



SAT., DECEMBER 4

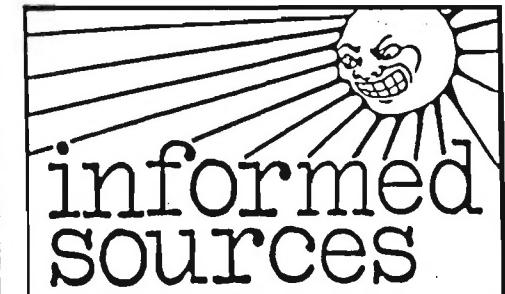
**informed sources**

"INFORMANIA"

AT THE CRITICS ARE SAYING ABOUT INFORMED SOURCES - "What kind of person does the world like them? Utterly?"  
"For someone who reads in the paper a minute converts and the rest are of people becoming, with reading, the air of drugs and of the perfect human to be envied."  
"It is hard to keep the sun out of your eyes when you are involved in the performances."  
"It is almost unbelievable that some of these weirdos act and write and produce."  
"They are probably some of their best, with or without words. The druging  
is really something."

PANCAKE BAR

BROAD & SOUTH 545-8792



THE ACTION RITUAL IS COMING  
ELKS CENTER 16th & FITZWATER Saturday January 30

ALL AGES WELCOME  
5 BANDS 5 DOLLARS

**informed sources**

WITH  
**BAD BRAINS**  
**SEEDS OF TERROR**  
**AUTISTIC BEHAVIOR**  
the excuses  
**LLOYD FORCE** from WKOU

**informed sources**

SAT. AUG. 28th

BROAD & SOUTH 545-8792

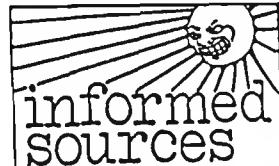


**DEAD KENNEDYS**

**informed sources**

STICK KIDS AE'S

SAT. JULY 17th STARLITE BALLROOM



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C/O FRANK BLANK 330 BAINBRIDGE ST. #16 PHILA. PA. 19147

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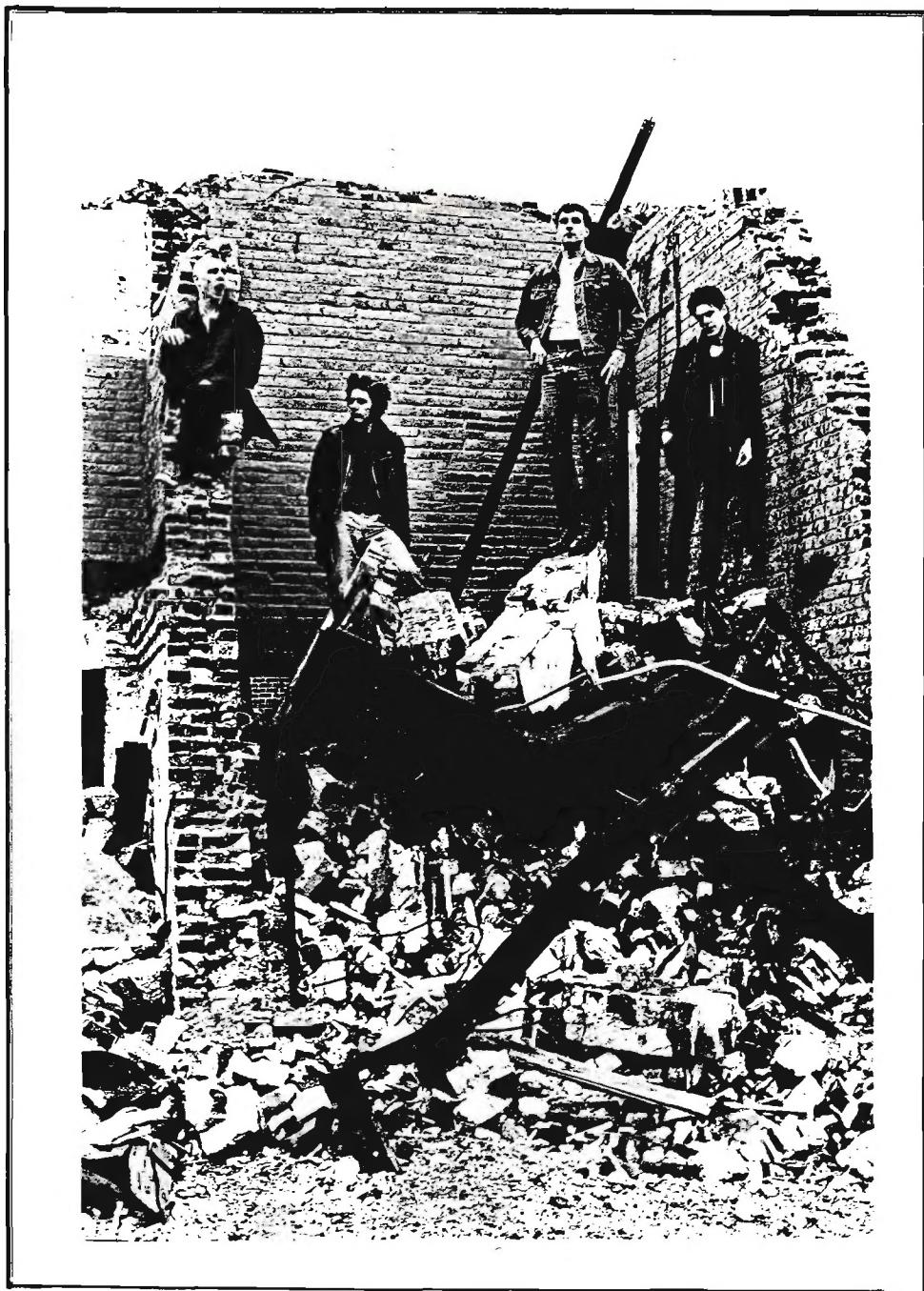
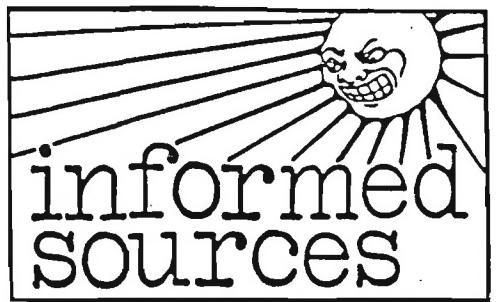
FROM THEIR DEBUT PERFORMANCE IN OCTOBER, 1981 AT THE FIRST PHILADELPHIA PUNK FESTIVAL UP TO THE PRESENT, INFORMED SOURCES HAS EXPANDED THEIR FOLLOWING FROM A BASE AUDIENCE OF PUNK FANS TO INCLUDE FOLLOWERS OF ALL TYPES OF "NEW MUSIC". THE BAND IS CURRENTLY ONE OF THE MOST POPULAR IN PHILADELPHIA, FREQUENTLY HEADLINING AT EAST SIDE CLUB AND OTHER SHOWS IN THE AREA. INFORMED SOURCES HAS ALSO PERFORMED THROUGHOUT THE NORTH-EAST WITH BANDS SUCH AS BLACK FLAG, X, DEAD KENNEDYS, BAD BRAINS, FLIPPER, BUSH TETRAS, ETC. THEIR FIRST STUDIO TAPE MADE NUMEROUS APPEARANCES IN THE REPORT ISSUED BY ROCKPOOL LISTING DJ PICKS, AND RECEIVED AIRPLAY ON THE CALIFORNIA-BASED "MAXIMUM ROCK AND ROLL" SHOW, A NATIONALLY SYNDICATED NEW MUSIC PROGRAM. THE TAPE HAS ALSO BEEN AIRED ON A VARIETY OF STATIONS THROUGHTOUT THE UNITED STATES AND EUROPE.

INFORMED SOURCES WAS FORMED IN THE SUMMER OF 1981 BY JOE STACK (VOCALS) AND FRANK BLANK (GUITAR). BASSIST DAVE GEHMAN JOINED THE BAND IN OCTOBER, 1981, AND THE CURRENT FORMAT WAS COMPLETED IN DECEMBER, 1982 WITH THE ADDITION OF SKY KISHLOW ON DRUMS.

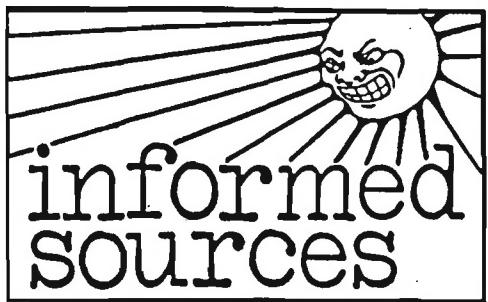
THE RECORDING OF THE FIRST INFORMED SOURCES LP IS BEING  
PLANNED AT THIS TIME. FOR FURTHER INFORMATION ON INFORMED  
SOURCES, WRITE TO THE ABOVE ADDRESS OR CONTACT:

FRANK BLANK  
215-928-0125

DAVE GEHMAN  
215-368-1380



SKY KISHLOW - DRUMS  
JOE STACK - VOCALS  
DAVE GEHMAN - BASS  
FRANK BLANK - GUITAR, VOCALS



JOE STACK - VOCALS  
FRANK BLANK - GUITAR, VOCALS  
SKY KISHLOW - DRUMS  
DAVE GEHMAN - BASS



ly behind them were a horde of at least 30 to 40 slamming, strutting bodies. At various moments, the strutters succeeded in surmounting the living wall before them and flaunt their stuff on the stage. Usually this immediately followed with them being hurled face forward into the floor. Egos, more than bodies, were hurt during this, but security, more punks, kept it under control.

Before they were finished, there and succeed California Kid, the A.B.'s with him as he flew back down a monitor was repaired, although it took, but this songs off the band's set to make several lost time. With the openers now down and the action, I had the time to finally case who hadn't seen the old hot club originals where. end posers of all the beloved ashtray of a hall since. (I know who they are, I knew the evening would be under ordinary conditions). Yet me, people to short was of kids. You got the biggest influx of elder sibs. They could to even look like acne. I.D.'s inability to pawn off of their ore point for the X-Ploits. Chalk up

Next up were Decontrol. A trio, with bass & guitar exchanging vox with piece. They were raw and loose than down, the A.B.'s, and were in fact, a bit loose than least, but they weren't bad either. At least their set moved without a hitch. At so a guest vocalist in for a cliche. At smashing their equipment in for one shot & the set. Always cool in my book. The end of show of the night. Push were the only no were supposed to have this slot. They this article.

Filling the void between the part & Informed Sources was the stage debut of on guitar, the band led by Frank Blank & Informed Sources was the band flanked by Brian Lee on bass, Joe (vocals) and Doug on drums.

on the P.A. did the best to shoot them on a fast train to hell, but in true spirit, they played one on. Well sort of. The first number, one evil killer, call "ed'chains" was blown due to Frank's cord removing, but nothing from his amp. Discouraging, but nothing from his amp. Discouraging, Frank just corrected to fret too long about the band ripped into the next number and "pretenders". No paean to a very famous studio band, this is an angry answer to informed sources of the members of the audience.

The rest of the set was on. Highlights included another "Ugly" American called "Political" and another "Ripper". They got a lot where they were on their first band of the night to get an encore. Once done, they packed up and had a beer or four, they earned it. When the Sadistic Exploits came on first that, in certain eyes, they were still a force to contend with. Second, they could pull the set off with. Second, drummer only grafted in one week prev-

iously. Finally, after all this shit, they just could pull it off without a hitch. They did, in spades. The best they've gotten drummer is hot, the best he has taking the right attitude. Named J.R., when he was blowing the coaching (no shit, his new mohawk). Meanwhile, Robbie, further panache. Red did his usual blank-face into-the-audience while pouring-out-hot riffs stance. But vocalist Bryan was what everyone had their eyes on. Moving like he was in command, spitting out the words, he had a problem in the world (and he never plenty). By the time the band tone had anti-Union Jack! I stopped worrying about taking notes and charged into the floor. Don't bother me with what the rest of their shit, I wasn't paying that close attention.

Of course, the Sads got called for an encore. They ended it with "Deathtrap" now a standard. Of course, the audience were soaked with sweat (well what did you want, Blood? I new some of you were). The thing was a fucking party.

So I walked home that night. I didn't feel no pain boy, you bet. This was the first gig within Philly limits that was successfully pulled off. I understand there will be a let more. I can't wait.

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# INFORMED SOURCES

November 6th At East Side with Bush Tetras

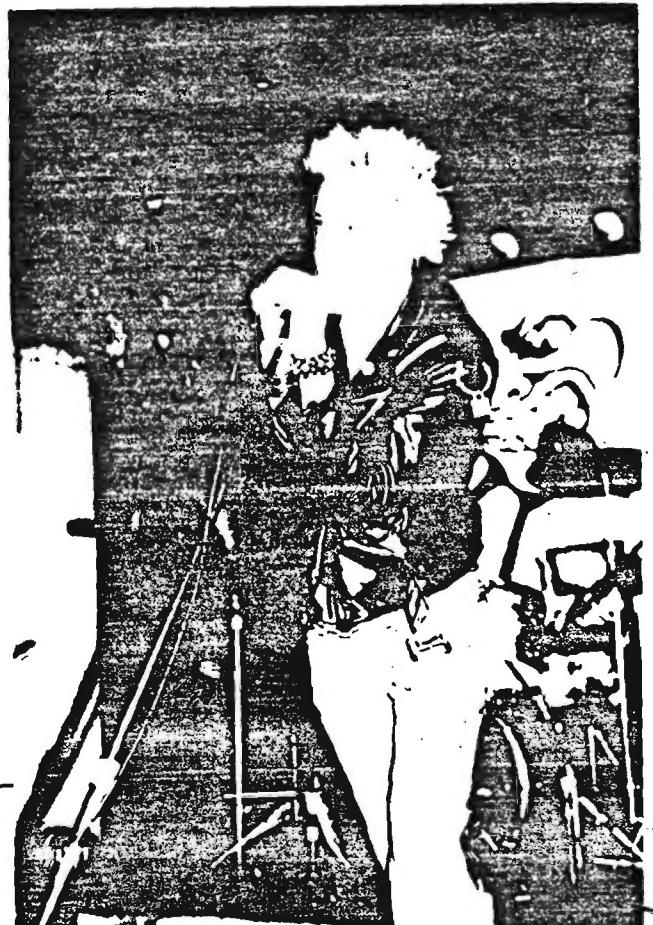
By Nancy Petrucco

Philly's own Informed Sources made their world-wide debut (sic) at October's Funk Festival I at the Elk's Center. Unfortunatly, the sound they got left much to be desired. It was not their fault, remember-- just lousy sound, too bad. However, everyone who was there must have overlooked this slight drawback and seen the real potential of this band, because to the East Side this night came such a great turn-out that Informed Sources could have headlined! The crowd actually DIED--there was a great show of enthusiasm among the audience, and albeit the bottle-throwing, a more positive than negative response. Joey Stack's voice was in top form and the sound was great. (I could almost understand the words!!!)

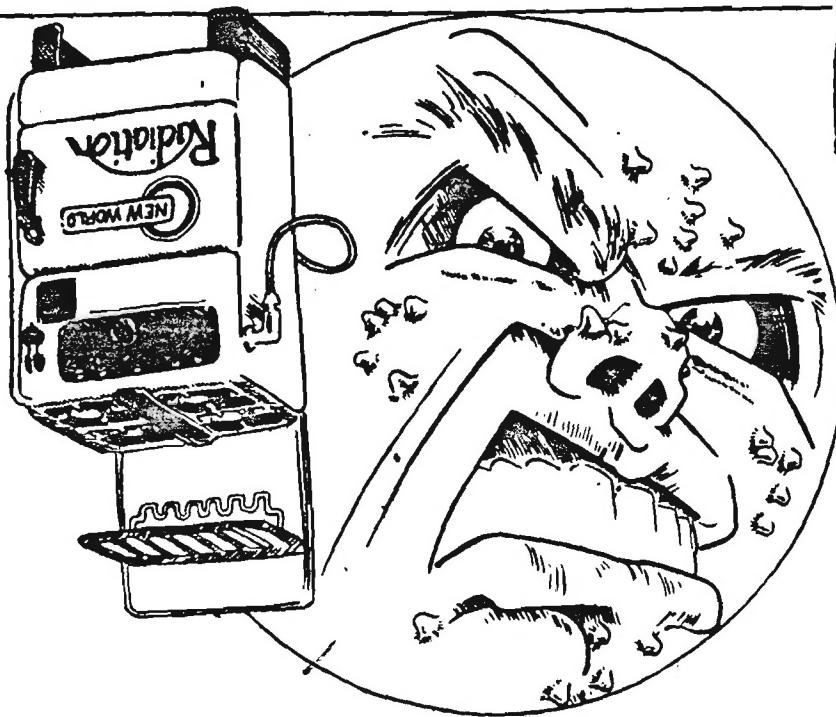
Frank Flank didn't move around much as he played guitar, but then he really didn't have to, to make all those great R&B sounds. Dave, Informed Sources newest member, looked right at home with his new family and Doug's drumming was up to par as usual. Without them, songs like "Ugly American" and "All alone" would just not be the same.

All in all, a very successful second outing from this band. Judging from the turnout and the crowd's reaction, you may want to buy advance tickets for their next gig--December 25 with D.C.'s Bad Brains.

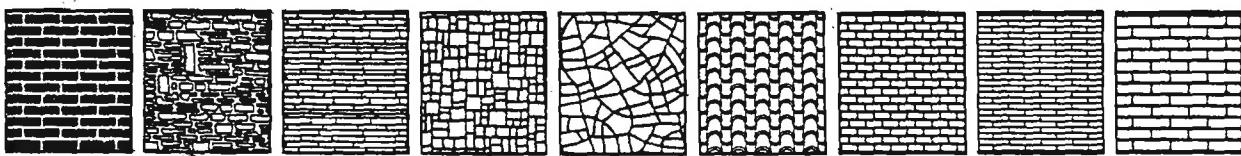
IN  
ACTION!!



Joey Stack →



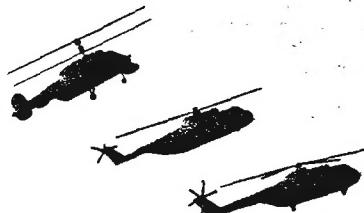
COSMIC  
INFLUENCES



No.9

75¢

# Terminal



Informed  
Sources.....



In This Issue ...

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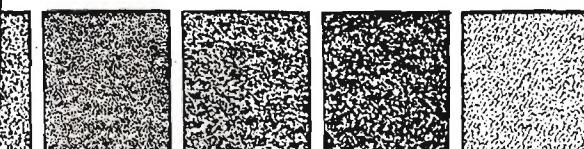
Johnny Thunders

pere  
ubu

COMICS

the angst of adolescence.

Pretty Poison



Continuing Saga of...



By now everybody should have heard of Informed Sources. They've played a number of gigs, including two of the punkfests, and in March they headlined the East Side Club on a weekend night, a sure sign that they were on their way.

But even though everyone knows the name Informed Sources (who could miss all those stickers plastered to the walls a while back?), few people know the faces behind the name. The four who make up the band are better known collectively than as individuals.

Although the band has been around for a while, little has been written about them outside of an occasional review and one short piece back in September. This is the first in-depth interview the band has given:

The band members are Frank Blank, Joe Stack, Doug Mosko and Dave.

Ti: How did you guys meet, bandwise?  
FB: Originally the band was going to be me and Joe, Lisa and Becky of the Excuses and Chuck Nahan on bass. Chuck left the band and Becky and Lisa went back to the Excuses, so we got Bruce Silicon on drums and Brian Lee on bass. Bruce couldn't be in the band, so we got Doug. Then things didn't work out with Brian after the first punkfest, so we got Dave. And here we are...

Ti: Where did you get the name for the band?

JS: Frank was reading the paper, and it had informed sources in it.

FB: People are always asking informed sources all these questions and they always had the answers. So, we have the answers for everything, so we're Informed Sources.

Ti: Any meaning to the name Frank Blank?

FB: It came from Eno, except it's Blank Frank (in the album) who's the messenger of your doom and destruction.

Ti: What kind of band would you classify yourselves as?

JS: Rock 'n' roll.

Ti: Really?

JS: There's no other name for it.

FB: We're not a punk band.

Ti: When you guys started, how did you want to sound?

FB: We didn't really think about it—we just played what we did.

Ti: Do you worry about being cast into a stereotype? Do you think you have been?

FB: Yeah. I'm real pissed off about that. I'm sick of all that shit. They think we're a hardcore band, and we're not. We're not a hardcore punk band. We do hardcore songs. We do all kinds of songs. But I don't like being stereotyped as something. JS: I just don't like being classified at all.

Ti: Are you guys in the recording studio?

FB: Yeah. Well not right now. We're sitting here talking to you...

Ti: Do you have an album due out soon?

FB: Probably in two months or so.

Ti: I've heard you have some new fast songs.

JS: Yeah. We have some new fast songs and some slow ones too. It all comes out in the music. Whatever is best for the song.

FB: We don't care if we do slow songs. We don't worry if people don't like it. We're not going to change to meet people's expectations.

Ti: Do you think your last gig was your best? (East Side in March)

JS: I think our best sound was at the gig before, but at this one we played our best, got the best reaction and had more fun.

FB: We were getting a lot back from the audience. Especially compared to Christmas with the Bad Brains, where there was no movement at all. I don't know if it was because of Christmas or what.

JS: I'm doing what I'm doing for fun. If you're not getting any fun from the audience then what's the use?

FB: We don't have any restrictions on what we do. Like the last time, we brought Jade (Starling, of Pretty Poison) and John Koo to play saxophone.

JS: And the fact is they liked it. If they didn't we wouldn't care, but they did like it, because it turned out good. It was strange, because they thought we'd never do things like that.

DM: That's one thing we're trying to break. She works in a completely different kind of band.

FB: Pretty Poison is not a punk band, but we don't care. Bands are bands.

Ti: Local bands especially.

FB: A lot of local bands and people especially get down on different bands because they don't play a certain kind of music.

Ti: Which is really stupid.

# informed sources

-by Carol Shutzbank & David Wynter

FB:  
Yeah, it's a real negative sort of thing that Philadelphia is suffering from. Everyone is always insulting each other.

Ti: Is Jade going to be on the record you're doing?

JS: Yeah, on the one track we performed FB: And Koo will be on the other. We're planning for it to be a 12" with 11 songs on it. It's nearly all recorded—we just have to finish it up and do a couple of mixes on it.

Ti: How did you come up with the idea of using Jade on the album?

JS: Cause we did it live.

Ti: But why choose her?

JS: Because we think she has an amazing voice.

FB: We didn't think there was any reason to be concerned because they (Pretty Poison) do a different kind of music. I don't care if someone is gonna say Informed Sources is selling out because Jade is on one track. If they want to think that, then fine, but that's really stupid.

Ti: Black Flag opened for the Ramones once.

FB: Yeah. So Jade had a good time. We had a good time. We all had a good time.

Ti: What songs will be on the album?

FB: "Sunburn/Desperation/Zoo/Imagined Fears" (which features Jade—EDV/Horror Passion/Final War/Situation Tragedy/Don't Know/Guess Who's Coming to Dinner/Why Should I?"

Ti: Any more gigs lined up?

FB: Nah. We're going to wait until the record is out. There's no real hurry for it. We've gotten a lot of support in the past, like from Jello Biafra who's gotten our tapes played out on the West Coast.

JS: And from Bobby Startup here—he's given us a lot of help.

FB: And from Bobby Steele (of the NY Undead) in New York. That's the way it should work, bands helping each other out. Once we get the record out we'll begin to work on other things.

Ti: Any plans for touring out west?

FB: We've got to wait for the record to come out before we start working on stuff like that. We've gotta airplay on the west due to Biafra. We've gotten airplay in Paris.

Ti: How do you compare your music to the British music that's out?

JS: We still use the same A-O-E chords.

FB: Not really. Frank's changed a bit.

FB: Yeah. I try to write songs with all the chords in different keys. It takes a while to find out combinations that work. But a lot of English bands do use the standard progressions. That's like Steve Jones pretty much set the path as far as punk moves. It's standard everything in key and it's a real traditional sound. And all those bands over there are really still doing it.

You don't hear anything about Black Flag over there. The English scene is screwed up not only because of the trends that come and go, like everybody's into this for six months, they're into mod for six months, and they're into ska for six months, then maybe futurism.

As far as the punk bands go they are caught up in this whole uniform thing and I think that's kind of negative.

I think that American bands are much more relaxed about the way they dress—about not fitting into the mold. The best example of that is the Anti-Nowhere League. They're like clones of '77. And a lot of those bands are still like that. TI: Don't you think that has something to do with the fact that Britain has an unstable economy and their entire youth has an unstable future? While things may not be as bad here they are a hell of a lot better than there. We can afford to play around and experiment, but music for them is a unifying thing.

Ti: Yeah. Things here are more relaxed. You look at Black Flag. You have got one guy dressed in hardcore-lab band look, while the other guy may be wearing a tennis shirt.

Ti: How well do you think you guys would be received in England?

JS: I think we'd be received better over there than in, say, LA.

Ti: Why?

DM: Cause our style fits.

FB: I don't know...maybe not.

FB: I don't think so. I think English kids would come out to see an American band, but they're gonna hold back a little.

DM: They think we're all rich kids.

FB: They look at us, because we're confronting them with something they're not familiar with. Like, I'll come on stage wearing whatever the hell I'm wearing. I'm not wearing a leather jacket and studded bracelets. While all the British punks are wearing. And they look at that like what is this? It's something they're not comfortable with—at least not visually, I think.

FB: They judge by appearance.

Ti: You guys mention Black Flag alot.

FB: I like them, but there's other stuff I like.

Ti: What's your favorite band, locally or overseas?

FB: Simple Minds, Joy Division, Bunnymen, Pretty Poison, Black Flag, Van Halen, Fear, Dead Kennedys and...the Minimalists.

DM: I like Joy Division, T.S.O.L., Black Flag, Circle Jerks, Exploited, ...stuff like that.

DM: Fear, AC/DC, Van Halen, Joy Division.

JS: I can't say. Whatever I like at the time.

Ti: How do you like working with other bands, like out of town bands?

FB: We really haven't had any problems with anybody. We really don't have that much contact with them. No one has screwed us as far as soundchecks or anything. Like I've seen Anti-Pastie screw over the Undead, but we've never had anything like that happen to us. Flipper have a real bad reputation, but was real great to work with.

DM: Like they're supposed to be real hard to work with. So were the Clash.

Ti: Any bands you'd particularly like to play with?

FB: I'd like to play with God.

Ti: You can't—he plays with himself.

FB: The Kennedys.

DM: Frank would like to play with the Clash.

continued on p.14

# dislocation dance



DISLOCATION DANCE  
-by Griffin

But Dislocation Dance are romantic in the sense that they are both serious and silly in the same moment, and their jazz structures often lay in-between sections of song that are pure pop. After all, they've listed among influences both Frank Sinatra and the Monkees.

Emerson: "We're very conscious of moving from jazz into some pop. We don't want to be known as a jazz band."

"We're attempting to crossover. Bands have been very successful crossing over in England. People like Altered Images have. Mum and Dad's buying their records!"

A few Fridays ago, a trumpet-led quartet from Manchester, England known as Dislocation Dance headlined at the East Side Club.

A clear majority of the crowd either hated them or weren't the least bit interested in what they were doing.

A much smaller portion of the crowd, however, stood and cheered each song, reacting as if they were long standing fans of the band—which is very unlikely.

If you see them, you will probably find yourself in one of the two categories rather quickly.

So if you want to get an inkling whether you'll think Dislocation Dance is the freshest, most innovative thing you've heard in a while or not, read on.

The key to the band is melody. Beautiful, lilting melodies and even some sad whimsical ones, but melodies.

No chunk-o-funk rhythm sections here, in fact, the live show comes off rather bottomless, with none of the usual throb that people feel on the dancefloor.

"I'm not concerned with riffing around on the bass," said Paul Emerson, "I'm much more interested in playing melodies! And you thought I was kidding."

Instead of being rhythms heavy, Dislocation Dance is at once brash and breezy, dynamic and syncopated, shifting rhythms and cruising along to Ian Runcorn's biting jazz guitar and Andy Diagram's trumpet and scat singing.

Emerson tells me "For you to call me the show tonight sounded 'light' is a compliment to us."

"If you wanted to hear heavy music you can listen to New Order or someone it's not what we're interested in playing. We're consciously trying to do something that's up!"

The next thing you should know about Dislocation Dance is that they sound very romantic. Not "New Romantic" mind you, and if any of those had one stringful of the musical talent this band has, THAT movement might not be so waxy to ignore.

Dislocation Dance's album *WIC WIC MUSIC* is a very representative work featuring all the trademarks of the live show, plus keyboards, which the band, at least for the moment, are not using live. Drummer Dick Harrison said the band was pleased with the record, and thought it was a good mirror image of the band "when it was recorded."

The album is light (what else?) and fast moving, and a couple of the catchier tunes are "Stand Me Up"; a signature instrumental that you'll leave their show humming, and "Take A Chance (On Romance)", another memorable piece.

Harrison was quick to admit that the new single "Rosemary", which ended the show, is an example of their poppier new direction.

So if you're a leather-bound hardcore and all new music means to you is violence and upheaval, then Dislocation Dance is probably not for you.

If you are however, someone who occasionally wakes up in an inexplicably good mood, then maybe you should check them out.

At the show I asked a late-coming Michael Tasseron if the band might not have gone better at someplace like the Chestnut Castle.

"Sure" he said, "but they wouldn't have drawn there!"

Poor Dislocation Dance. A troupe of happy musicians trapped in the decadent underground, playing for audiences full of society's malcontents.

"I'll play for anybody with an open mind," says bassist Paul Emerson.

Hey—we're glad to have them.



Informed Sources      Bruce Silcox

## INFORMED SOURCES

### PART TWO



watching TV...

JS: I watch the walls.

FB: I watch TV to find out what real life is all about.

Ti: Do you think the audience responds or is it just a ritualized thing?

JS: I used to think that it was ritualized until our last show.

Ti: Do you care?

JS: Yeah, I do. Otherwise it's just a waste of time. Why are they there? I'd rather play by myself.

FB: Christmas night we weren't getting anything back from the audience. They were just standing there.

JS: I'd rather play in my garage.

FB: That's the best thing about the Elks Center. You have a lot of kids who are real enthusiastic about the music and they're excited about seeing a show since they can't get into the clubs.

Ti: What do you think of Philly fans as compared to NYC, LA or DC?

FB: It has the potential to be as good if people would stop fighting.

Ti: What do you think would make the Philly scene better?

FB: There should be more clubs. The best time Philadelphia ever had was when both the East Side Club and Omni's were open. Both had a band every night and you could go back and forth.

JS: Not only that, but when Omni's closed you could still go over to the East Side for another show.

DM: It gives you a choice.

FB: But now everybody falls into little cliques and stuff. That's real unhealthy and almost as stupid as heavy metal kids who hate punk without listening to it. People are just real intolerant. You have to sit down and force them to listen to something.

Ti: What did you think of the episode of *People Are Talking* that you were on?

JS: It was a real waste of time. As far as I'm concerned, it just made me worse.

FB: It was supposed to have been done so that each band would get their say and there would be a semblance of order.

Ti: Well, some bands were afraid they wouldn't get their say.

FB: Right, and because of them the whole thing fell apart. You had people yelling at people on the other side. It just served to reinforce the stereotype.

DS: If Maury Povich had known what he was talking about he would have kept things under schedule.

Ti: What do you hope to achieve with your music?

DM: Popularity.

JS: To have fun.

DM: To have people listening to you and still have fun.

Ti: Here's a serious question: are you guys rich yet?

FB: I'm morally bankrupt.

# People Are Talking

March 22, 1982

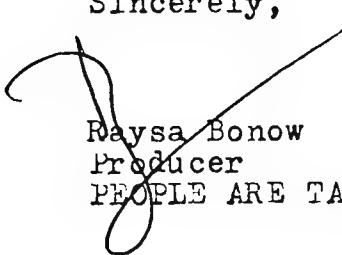
Mr. Frank Blank  
2300 Walnut Street  
Apt. 430  
Philadelphia, PA 19103

Dear Mr. Blank,

Thank you so much for being our guest on PEOPLE ARE TALKING.

We appreciate the time you gave us and look forward to seeing you again.

Sincerely,

  
Raysa Bonow  
Producer  
PEOPLE ARE TALKING

  
Peter Goldsmith  
Associate Producer  
PEOPLE ARE TALKING

RB/gs

the rockumentary film *The Decline of Western Civilization* is all you've seen of this extraordinarily exciting tour some, you ain't seen nothin' yet! But no one will ever say that again if you make it to see X at Longmarch Jazz Academy (601 S. Broad St.)

Wednesday, July 7th, 10 p.m. Tickets are \$7.50 in advance (available at Skinz on South St., Gola Electronics at 10th & Chestnut Sts., or Love at 529 S. Broad St.) and \$8.50 day of show. No alcohol will be served. **ALL AGES WELCOME.** And when L.A.'s top rock talent

makes their only Philadelphia appearance, joining them at Longmarch is a group of local talent called Informed Sources, frequent East Side Club performers on July 23rd.

Further mention should be made of store for these four players of out-

spoken, driving rock 'n' roll: an album-

er bang in your Independence Day

X (l. to r): *Billy Zoom, John Doe, Exene, D.J. Bonebrake*

release in another month, plus a spot on the bill with The Dead Kennedys (tonight, Thursday July 1st at 9 p.m.) and Flipper in a forthcoming area performance on July 23rd. Sources, frequent East Side Club performers on July 23rd. Further mention should be made of store for these four players of out-

spoken, driving rock 'n' roll: an album-

er bang in your Independence Day

weekend: Start the partying early,

on the hill with The Dead Kennedys

(tonight, Thursday July 1st at 9 p.m.),

when Philly rock at its hottest ignites

the Ripley Music Hall (608 South St.)

mid-summer holiday week

ing at the Khyber Pass (56

with Intelligentsia, Tuesday,

shot concert, followed on Friday by

the return of Tha A's... Yet another

punk fest shakes the Elks Center (3rd

floor, 16th & Fitzwater Sts.) with

Sadistic Exploits, Crucial Truth, The

other round with The Monday at 10 p.m.... E

...Certainly no celebra-

tion without explosives!

For even more 4th of July

rock style, check out this

twin nights of raucous rockin' Saturday

THE INSIDER (pages 10-11)



Page 6/July 1-July 7, 1982

Informed Sources

**Photo by Bruce Silcox**  
Electricity □ University □ Philadelphia Style

creasingly popular "Fear C on WMMR's playlist. The / formance at the Chestnut (38th & Chestnut Sts.) W the 7th, ensures nightlong, without explosives!

For even more 4th of July

rock style, check out this

twin nights of raucous rockin' Saturday

THE INSIDER (pages 10-11)

# POSEUR FEE

## Scene Watch '83

"The Scene ain't dead - it hadda be alive first." Anonymous

Why are we doing something so typical and traditional as a year end wrap-up and New Year preview? Sellout? Maybe. Lazy? Always. The real reason is the scene itself demanded it.

In the past year at least five clubs and halls that featured New Music/Hard Core opened and/or closed. Three Philly compilations were started and two died. On the better side local bands started to tour outside the city on a regular basis. And there are more people involved as fans and/or working with fanzines and bands.

And it all tends to be very cliquey.

Half the people in Philly don't know much about the Scene because it's grown so much. Also, we've had a big request from fans and bands in other areas (thanks Flipside) about us. So we're doing this.

### Band Watch:

#### Hard Core (yeat!)

Autistic Behaviour - When they ain't on skateboards they specialize in a loud fast melodic sound. These guys know how to play. (Album due - contact AB's 2627-0840)

Little Gentlemen - They ain't. Motto: The band that hates you more than you hate them. Loud and fast with a sense of humor. Iron Man, singer Paul Evalds started a trend towards Wrench Rock. Drummer Wayne is going to be Hard Core's newest sex symbol. Occasionally uses the Ardmore Men's Chorus for backup. AAT PO BOX 724 BAL A-CYNWYD PA 19004

Crib Death - One of Philly's brightest hopes. Loud and fast YDI - Going to be good. Aim is to be fastest band alive. Contact AAT -

Informed Sources - Philly's most popular band is going through personal & direction changes but should emerge stronger due to guitarist/songwriter Frank Blank. EP or Album due out. Contact Frank Blank 28928-0125.

Sadistic Exploits - Philly's first and most controversial hardcore band. These guys got the scene going. Great single. Suffering from personal and direction problems. When they shut up and play they're still one hell of a band.

Seeds of Terror - These guys love to have fun on stage and will play anywhere if possible. In the studio.

Flag Of Democracy - They're average age is fourteen and they've only played two gigs. Loud, fast and one of the best new bands. Contacts for SE, SOT, & POD - BYO, P.O. Box 40193, Phila., PA 19106

### Other Bands

Rhythm of Lines - New band - melodic light danceable pop. EP in works?

Bunny Drums - Last year's Art Darlings have a change in management and musical direction - boring or hypnotic, depending on if you're a fan or what you're on. New EP should be out. Need to play more. Contact: Joe 245-925-0574

Reds - Philly's most popular band in the world except in Philly. Loud, Hard and aggressive Post-punk music. Great. Contact: Basic Management - (212) 675-4816.

Head Cheese - Hard to classify. Danceable sound,实验的, heavy on rhythm, fun to see live - use films.

Red Buckets - Quirky infectious pop with a dark underside. Good single. Contact HC or RB: (212) 431-8049

Executive Slacks - This year's Art Darlings. Dark rhythmic sound. EP out. Have to be heard. Should make it.

Sensory Fix - This week's sensation has that good ole PiL, Bauhaus, Joy Division influence. Singer Voscoe is fun to watch. Philly's most pretentious band. EP out soon. Contact ES and SF: Lee Paris (215) 592-0554.

The Pad - Yea, yea, yeah. Matching outfits, matching equipment. Fun, fun, fun. Padmania. Should make it.

Pretty Poison - Philly's best dance band. Good sound. Good stage presence. Good single. New EP should be a killer. They have to tour more outside the area to really hit. Will make it. Contact: Svengali Records - (609) 365-2448.

Mother May I - Another band that has a dark rhythmic sound (more influence by you-know-who). Good single with another one due.

Stickmen - One of the wildest bands around. Great to listen to, dance to or watch. LP was a good showcase of their fast funky and very wacky sound. Contact (215) 399-7870.

Sic Kidz - Rockabilly at its purest and raw beat. Great single - don't play enough. Contact BTCP Records 6407 Wayne Ave. Phila., PA 19119

The Vels - Highly original techno-pop - good live band.

Impossible Years - Pure pop - good single. Contact: Jay Schwartz - (215) 947-2688.

Don't forget these bands:

Crash Course in Science, Jitterbops, King of Siam, Cadre 8, Black Sheep, Timmy, Debteras (Reggae).

There might be other bands but we haven't heard them or else they suck.

# DRASTIC PLASTIC

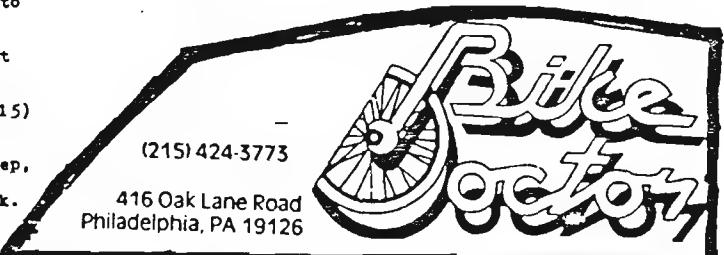
Six Nineteen S. Fourth St.  
Philadelphia,

- **BEST PRICES IN TOWN!**
- **Records**
- **Posters**
- **T-Shirts**
- **Buttons**

(In no particular order - like her show "Yesterday's Now Music Today" 11 - 1 PM on WIPN 88.9FM)

- 1) Angry Samoans - Back To Samoa
- 2) T. C. Matic - L'Appret
- 3) Pylon - Beep - L'Appret
- 4) Lydia Lunch - 13.13 - Comp.
- 5) MDC - Your Secret's Safe With Us - Comp.
- 6) Lydia Lunch II (Survival) - Melle Mill & Duke Bootee
- 7) Lydia Message - Ep
- 8) Attila The Stockbroker - The Lion's Mouth
- 9) The Sound From The Casuals - Pick Nick APE
- 10) The Incredibles - Almost Anything (except
- 11) The Section 25 - Tape
- 12) The Last One - Tape
- 13) Too Numerous To Mention

Predictions:  
Tooth Tattoos -



Poser is a Low Life publication that might or might not be for Terminal Productions. Send all ads, questions or info to 927 W. Tioga Street, Phila. PA 19104. I hate these f-apos

Staff: Doc, Steve, Carol, Liz, Mr. Blackwell and the usual idiots.

Rates: full page - \$60, 1/2 page - \$35, 1/4 page - \$20, bus. card - \$10

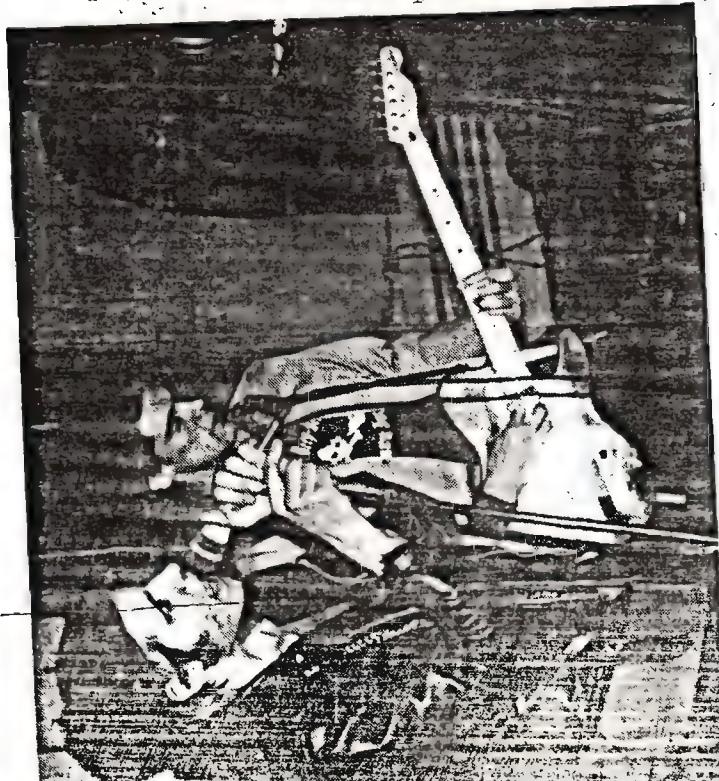
All ads should be camera ready and black & white unless you got the bucks. We are not responsible for typos or any other shit. We only take ads from people we think are cool.

## The FREEZE/FEAR OF GOD/INFORMED SOURCES

The West Side Club Feb 25th

The BYU held another great show at the West Side Club--really it's one of the BYU's house but it was dubbed that as a joke. Anyway, the people came early, probably to take full advantage of the beer that was flowing in the back room. By the time Fear of God (from Baltimore) the place was packed and everyone was having a real good time, if you know what I mean. For all the commotion about Straight Edge, there sure were a lot of people slurring their words. Fear of God got up on the (two inch high) stage and some of the band members were wearing Crass patches and handing out ANOK (anarchy) stickers, so I thought these guys would be really good. Well, to tell you the truth I can't remember what the band sounds like, I was so disgusted with the singer. He started one song by saying "This song is about wife beating--if you haven't tried it, you should Is this anarchy I thought to myself? Anyway, there was a problem with the PA and when the band came back to finish their set, they apologized for that stupid remark, even though their apology didn't make much sense either. I heard the band is going to dump the singer--it's the best thing they could do. On to Informed Sources. If you haven't seen them, these guys are not really hardcore, so if that's all you like you probably wouldn't like them. They got a lot better response that night than any other time I've seen them, which is good, because they are a band worthy of attention, even if they don't move around at all. Seriously, Informed Sources are good, check them out if you get the chance. By the time they were done the beer was all gone and there were a lot of dry mouths around. See, the bands play in the basement, which is small and tight and when the bodies start moving it gets hot down there. Someone went out and got more beer and everyone was happy again. The best thing about the house is that they have a live video broadcast of what's going on downstairs playing upstairs, so tired people could go up-

YDI MIKE



INFORMED SOURCES  
JOE & FRANK

PHOTO ALLISON RAYNE

DECONTROL, CRIB DEATH, CIVIL-  
IAN DEFENSE  
East Side Club 12/11/82  
First up was Crib Death, and they played on a half-decent

# ouncement or Freedom

dioxin

THIS DAY  
Sell Me Thy Birthright

'A revolution  
of the heart'  
Good News'

Cops Lack  
Clues

Aug. 9, 1981. President Reagan announces his decision to develop and stockpile neutron bombs, which leave buildings and armaments intact while destroying human life.

Friday, April 15  
East Side Club  
INFORMED SOURCES  
THE REPLACEMENTS

MAGNETIC MATERIAL  
**DO NOT X-RAY**  
OPEN IF NECESSARY FOR INSPECTION

When I heard that two of our Philly (Ardmore) bands were playin' at the local pit, I couldn't stay in. I knew it would be a great show--which it was. Little Gentlemen were up first and they opened with "I Am The Gun"--the song I'm sure you've heard--if not, get the single and judge for yourself. They were really good, fun, and entertaining (hope the shark sobered up!) Next were the replacements from Minnesota which were really good, but the band that caught me was Informed Sources--believe it or not the East Side's sound was good. Informed was tremendous, the bass was heavy and more emphasized. They opened with

"Final War" and worked their way through an entirely energetic set.

They seem to break up the whole

fast/thrash hardcore sound into mesmerizing reality, this band must not be overlooked--or classified as hardcore/mediocre (whatever THATS supposed to mean) They say what's on their minds. If you haven't heard them--hear them. Waiting for something on vinyl or tape.

RJD



Ron Thatcher

**RUIN**-Since their beginning in December '82, they have played some of the best music in the city. Very intense, complex, and original sounding. Their spiritual philosophies and positive attitudes are key elements in this band. So far, only a flexi in the works. Songs are "Dionysian", "Freedom Has No Bounds", "Hawk". They are Damon Wallis-guitar, Glenn Wallis-guitar, Vosco-vocals, Rich Hutchins-drums, Cordy Swope-bass.



Photo by Spike

#### HARDCORE BLUES

You're standing there with your head shaved bare  
And it's painfully obvious that you're unaware  
that there's a thousand styles and they're all around  
There's more to music than the speed of the sound  
But you're telling me that my band's too slow  
and I just wish you'd shut up and go  
because all you say is brainwashed bullshit  
There's a message in the music but you missed it  
So I don't live up to your expectations  
It doesn't bother me—that's your frustration  
You've got blinders on your eyes—have you heard the news?  
You've got a closed mind—I've got the hardcore blues  
Listen to the government and all of the lies  
Now listen to a band and get a surprise  
They're saying the same thing—it's been said for years  
You don't need a suit to take advantage of your fears  
Agreeing with a singer won't break the curse if you don't take action things will only get worse  
But your standard of perfection is all too real  
so I write about the things that you'll never feel

**HEATHENS**-This band includes current members of INFORMED SOURCES and the STICKMEN. They're not HC, but are fast, original, and fun. They no longer employ lyrics in their music. They play sets of 13 songs for 10 minutes. Some of their tunes are "4 Balls", "6 Balls", "8 Balls", "Oh Leigh", "Great Adventure". Beth-guitar, Frannie-bass, Sky-drums.



While many were in D.C. (or on their way) for the Rock Against Reagan gig July 3, a big fire burned the building which contained Love Hall. It was started by a local, following a dispute which did not involve anyone connected with the shows, and took the lives of two residents. Several bands have since been cancelled, while Howard and co. await the mandatory Fire Marshall inspection. The hall can reopen after this, and is expected to. Gigs are now being scheduled again. For booking, call Steve Eye at (215) 627-0840.



The Vancouver 5 but lack of venue postponement. Ne include UHH, AMERICA), and T. (who put bolero have been gigging and other places zine out called Yo. Hacksaw, a local on a Philly compil Back", which shou 8 of the 11 bands c

To do or did? The A dog stays in master who will fr Is this reality, the proof to be? Hog in the trough, bacon to the core-Suey, suey, sty o you looking for? Is this reality, p Or what it is, the Proof for me? Proof Existence

**FLAG OF DEI**  
November '82. It humor and is quite oriented, but also Currently working include "Chinese Cowboy". Jim M R-bass, vocals, Mik

SEPTEMBER '83



POW

Slipping fingers on : of what they're play. See the sky showering The children in thei Passed play taped in Gasping for breath w: Firefall in five mil Counting seconds out Blue-bottled maggots

Come and see close yo Powerhead blows minds Powerhead blows away

\$1.00  
Forced entry on those Pure pleasure can't be Buried alive in a sea The sphere ceases and

Come and see, close your eyes Powerhead blows away minds



Photo by Spike

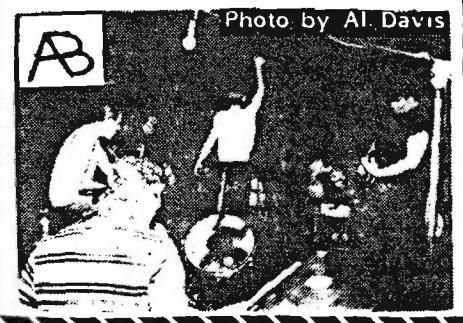


Photo by Al Davis

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**D**OUBLE YOUR PLEASURE  
**D**OUBLE YOUR FUN!

# FREEZE

- - -  
INFORMED  
SOURCES  
- - -

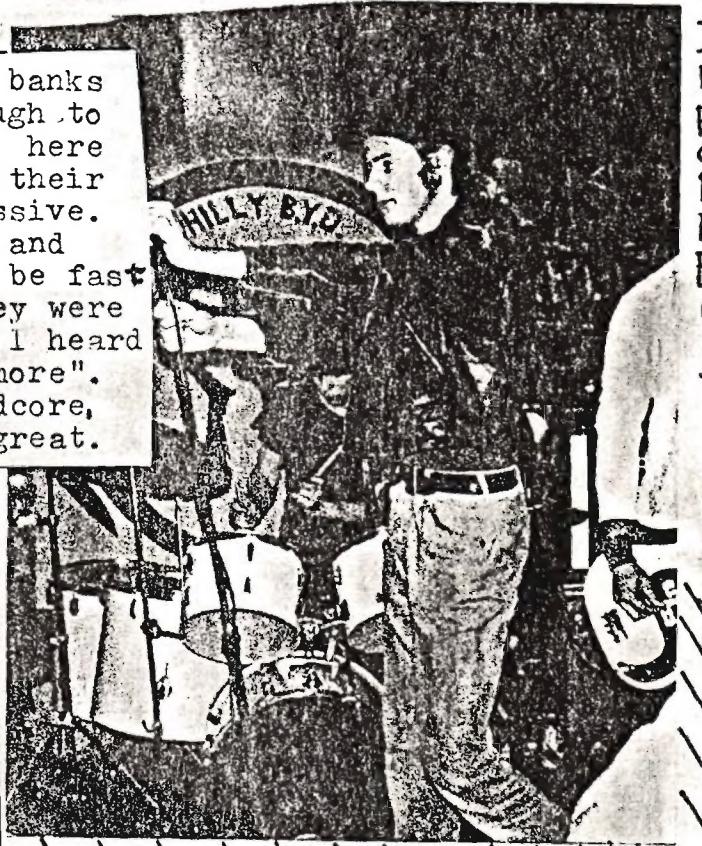
FEAR OF GOD

- - -  
WEST SIDE CLUB

FEB 25<sup>th</sup>

## CLIFF HANGER OF FREEZE.

I'll have to reach far back into my memory banks to remember this show but it was great enough to review even 3 months after it happened. CK, here go's. Fear Of God were up first and despite their lead singers comments were musically impressive. Enough Said. Informed Sources came on next and proved to everyone that it doesn't have to be fast to be good. But they weren't just good, they were unbelievable! When they finished their set I heard more than one person asking for "just one more". Yeah, call them softcore, mediocore, or hardcore, but whatever you call them they still are great.



Freeze too, are unbelievable. From the first song to the last they had the crowd slamming and singing. One of my favorite tunes they did was their great version of Boston not L.A. when they changed the chorus to Philly not L.A.

FREEZE

Sickening!

All in all it was a super show at a great hall. The videos shown between bands were also really great and I thank whoever was responsible for showing them. OK then i



ONLY

# NIGHT OWL

Issue No. 489 Sept. 21, 1983

## PHILADELPHIA BIRTHPLACE OF THE REPUBLIC OF ROCK 'N' ROLL EVIDENCING A RESURGENCE

by Barry Gutman

*THIS PAVED PARADISE AND PUT UP A parking lot...sort of. Submitted for your consideration.*

In Cherry Hill, N.J., Emerald City, which, between the Autumns of 1979 and 1981, was the place to go see concerts and to dance, has been torn down.

Meanwhile, in Bryn Mawr, Pa., the Main Point, once one of the country's leading folk clubs and the spot where James Taylor, Jackson Browne and Bruce Springsteen all made their area debuts, is now a 5 & 10-cent store!

In Center City Philly, the Electric Factory, where artists of the psychedelic era used to raise an audience's collective musical consciousness, is a warehouse.

The Hot Club, Philly's first new wave joint, is shut. So, too, is the Bijou Cafe, which, during the '70s, was the city's leading showcase.

But before everyone starts singing "Where Have All The Good Times Gone?", rest assured that the Philadelphia area still contains a nice assortment of places to hear live, original music played by national and international bands on tour, as well as by the Delaware Valley's best "homegrown" talent.

That assortment isn't as wide as it used to be, and there are gaps that need to be filled—lots of us here, for example, would like to see a large, new wave oriented dance hall along the lines of Emerald City return to the area. But, if concerts are as important to your life as they are to mine, Philadelphia is still an okay place to be.

Let's visit some of the area's top music spots and the people who make things happen there.

Early in 1968 the Electric Factory opened its doors at 22nd and Arch Streets, where it hosted Cream, the Jimi Hendrix Experience, Iron Butterfly, the Chambers Brothers, and countless other hot acts from that era.

Although it existed only three years, it provided the foundation for the extremely successful and enduring Electric Factory Concerts operation. Today, EFC, headquartered at 1231 Vine Street, not only remains the dominant force behind the concert business in the Philadelphia market, but is also one of the leading promoters in the country.

Currently, EFC actually owns only one concert venue—the Tower Theater, located near 69th & Market Streets in suburban Upper Darby, Pa. But owner Jerry Magid and his staff regularly produce shows at a wide variety of places, the most notable of which, as we head into the Autumn, include the Spectrum, at Broad and Pattison Streets in South Philly, and the Brandywine Club, near the intersection of Routes 1 and 202 in suburban Chadds Ford, Pa. (close to the Pennsylvania-Delaware border).

From time to time EFC also stages shows in such prestigious buildings as the Academy of Music and various legitimate theaters, and even collaborates with the owners of spots



Members of Philly bands starting clockwise: Bob Beru (lying horizontally) of Beru Revue, Debbie Kaplan of Dick Tracy, Alice Cohen of The Vels, Rob Miller of The Hooters, Todd Louis of The Impossible Years, Chuck Choomah of Stickmen, Joey Wilson, Frank Blank of Informed Sources, Jade Starling of Pretty Poison and Tony Santoro of The Missiles.

like Filly's and the Chestnut Cabaret (more on these two places later).

The Spectrum was once an awful place to see a concert. This arena, which can accommodate nearly 20,000 concert fans, is also the home base for the Philadelphia 76ers and Flyers, and it regularly hosts such special events as the circus, ice shows and indoor tennis matches; so it wasn't exactly acoustically designed with music in mind.

In the last few years, however, artists have sounded a lot better at the Spectrum. According to Magid, this is due more to the increasingly sophisticated sound systems with which performers travel, rather than specific alterations to the building. At any rate, the

## The PHILADELPHIA Band Scene:

### Intense!

Spectrum is currently the most successful rock 'n' roll arena in the country, and it's got the box office receipts to back up that statement.

The Tower Theater, an old burlesque, vaudeville and movie house, holds about 3300 people, and has proved to be a great place for savvy music followers to catch acts before they graduate to Spectrum status. But as a venue for new wave acts who like their fans on their feet and dancing, this hall leaves something to be desired; its seats hinder

that's where they can go."

The Brandywine Club looks and sounds beautiful. But unless you live in or near Delaware or such Philadelphia suburbs as Kennett Square, Concordville, or Media, it's also a schlep. Without a car or easy access to a ride, you just can't get out there.

For people who *can* get out there, the Brandywine offers some great entertainment. Bob Weir, Gregg Allman, the Tubes, Nick Lowe, Dave Edmunds, and some of Philadelphia's most popular local acts have held court

movement, and strict fire laws force ushers to keep the aisles clear of people.

Magid, however, does not feel that the Tower is antiquated. "Everything is cyclical," he opines. "You can't open up a dance hall because one year, people want to dance. You can't open up a club because one year, people want to go to a club, because the next year, they may want to do something completely different. There isn't any big ballroom here, and I don't think anybody's about to put a quarter of a million dollars into one."

"The Tower will always have a place. It's a comfortable place to watch a show. Basically, most of the audience, I've found, wants to have an assigned seat; they want to know that

in its lovely main room. Magid is pleased with the place, but admits that Center City is a better location from which to present new acts to the public.

All of the venues used by Magid, including EFC's own Tower Theater, are available for other promoters to use, and Magid himself is much less concerned with competition than he used to be. "I never really think about it," he insists. "My problem is to think about the audience; that takes up all of my time...what they want, how they want it. It doesn't bother me how many people do shows or who they do. As long as we're doing a good job, and people want us to work for them, we will."

(continued on pg. 36)

